

A Page of Fashion News by Mme. Judice.

THE Gowns for New Year's Hostesses Are Beautiful and Startling—New Velvets that Differ from the Weighty Materials of Former Years—Exquisite Embroideries that Are Executed in Jet—New Shoulder Embroideries—Very Elaborate Visiting Toilettes of Black Velvet and Irish lace—An Exquisite Costume of White Cloth Over Daffodil Bouisine Shot with Silver—Simple but Effective Tailor-Made Gowns—Descriptions of the Dresses that Are Illustrated.

WITH the New Year the new gowns. For though New Year's Day does not vie in importance with Christmas on this side of the water, in Paris it is the greatest day of the year and the one for which dressmakers and milliners evolve their most beautiful and startling creations. The New Year's reception is the most important function of the social season and many exquisite costumes designed for that occasion and sent for exhibition to America are now on show in smart uptown establishments.

TO consider the hostess's gown first, undoubtedly it should be of velvet. Never before have the velvets presented themselves in such a charming and varied assortment of weaves and colors. The last time that velvet enjoyed such a tremendous vogue as they have to-day they were almost a totally different fabric. Then they were either very good, very rich and stiff and very expensive, or they were cheap and correspondingly poor. Now, however, we have changed all that. The velvets of to-day are as sheer and supple as a soft silk. You can crush up a yard of the present day fabric in your hand, and it comes out without crease or wrinkle. You can drape it in the most classical and intricate fashion and it falls as softly and gracefully as the sheafest tulle or mousseline de soie.

AS for the chiffon velvets, the name is truly descriptive of their weight, for a yard of one weighs no more than does a yard of chiffon itself, and one can handle and manipulate it in about the same manner. One truly magnificent example to be worn by a prominent New York hostess on New Year's Day has the most exquisite embroidery executed in jet, which, combined with black velvet, cleverly applied, relieves the somewhat sombre magnificence of the black fabric. Upon a perfectly fitted bodice, which defines every sleek line and curve of the figure, there is a yoke and plastron effect. In jet, several sizes of beads, cabochons and pear-shaped paillettes being used, and this is mounted upon white chiffon, the velvet being cut away beneath with most artistic effect. The very long shoulder line is observed, and in this instance the shoulder seam is very cleverly eliminated from the outer bodice, the jet embroideries being cunningly applied in strap fashion over the shoulder, so that the utmost length consonant with the figure of the wearer is attainable. The shoulder embroideries are continued down the arm in the semblance of a sleeve cap, and a deep jet fringe composed of very fine beads hangs prettily over the elbow puff of black chiffon, this being lined with white so that it tones in well with the rest of the trimming scheme.

THE long mitaine cuff of the chiffon velvet has an oval medallion of the jet mounted upon the wrist to the elbow puff. The fitted bodice has a marked novelty in the jet girdle which encircles the waist, this being pointed in the back, rising each side of the plastron in front in a sharp point. This girdle is embroidered directly on the velvet corse, narrowing somewhat on the sides, and we may accept this as one of the forerunners of the coming mode, which declares that all the new gowns will have the deep girdle effect executed directly upon the corse.

The skirt, which is cut en train and circular, has the plastron effect of the corse carried down the front in tailor style, and the hip darts are cleverly put in with a fagoting done in the small, fine jet beads. There is a suggestion of a yoke and founce carried out in the very fine band of jet which passes round the skirt just below the hips. Above this the fit is snug, while below it the velvet falls in full rich folds which catch the high lights with beautiful effect. The back is arranged in a large double box plait, this extending widely to form the long train.

JUST as exquisite and elaborate is another reception or visiting toilet of white cloth over daffodil bouisine shot with silver. The outer frock is composed of cut-out embroideries of a warm tint of white cloth executed upon a background of square meshed coru net. Here, too, the corse is snugly fitted to the figure, and there is a fascinating little bolero which comes to just below the bust, being finished there with long strands of white silk fringe. The bolero portion projects far over the shoulder line, giving the fashionable long shoulder effect, beneath which the cambrille sleeve, light at the armhole and flaring broadly below the elbow, is out in vandyke points over the very bouissant puff of double white chiffon. A simple band of the embroidery appears at the waist, and a narrow collar

ture finishes the waist, this, too, being worn over the skirt.

THE skirt itself is cleverly fitted at the hips, cut-out panels of the cloth alternating with the embroidered net motifs, these extending in vertical lines to below the knee, where a divided flare is seen, and the embroidery then assuming a horizontal or crosswise direction. Plain bands of the cloth, cut to fit the curved flare of the skirt are here applied, these affording weight and stability at the foot. The under-skirt or drop skirt has a number of double chiffon ruffles, yellow over white, posed above the hem, and these gleam prettily through the open meshes of the creamy net. The narrow sash of yellow lousine ribbon is carefully knotted in the back, and long ends, which are knotted at intervals, fall to the hem of the gown.

VERY elaborate is the visiting toilet pictured of black velvet with Irish lace. It has the 1830 shoulder line slanting from a collar and vest of the crocheted lace, and has two laps of velvet falling over the sleeves and corse. Two stunning lace medallions ornament the hips, where the fulness is laid in tiny plaits above the knees, where it falls in a graceful demi-train.

MUCH simpler, but still effective, is the tailor-made costume of red cloth with red velvet revers and a collar and vest of real lace. The blouse is a smartly cut bolero with novel applications of cloth tabs from shoulder to revers. A narrow velvet band outlines the hips of the skirt, which is of the nine-gored variety. To wear with the gown a beautiful waist of coarse Irish crocheted lace is shown. It is made over a silk lining with chiffon interposed. The fastening is at the back, with pearl buttons, and bands of satin are used to define the collar and cuffs. The fit is snug and the front droops gently into a girdle belt.

MANY periods in dress history are represented in the 1904 models. The 1830 styles dominate in evening gowns, with their full skirts, flounces, ruffles, berthas and puffed sleeves, but the princess appears as well and moulds the figure more perfectly than ever.

Simplicity is a striking note in these gowns, the simplicity that hides under elaboration. It requires a creator of modes to turn out a "simple gown" such as Parisians have adopted this season.

FASHION now wills that woman shall once more be soft and charming. Yards and yards of soft stuffs are needed for the new evening or reception frock, for skirts and sleeves, particularly for the diaphanous materials that require underbuilding. Tulle, the old-fashioned "illusion," is the best example of this and the latest favorite of the hour, and it is again combined with moss rosebuds as in the days of our grandmothers.

One of the most adorable tulle frocks has raw-edged billows of shaded rose. Ropes of tiny satin rosebuds in shaded pinks in the trimming. These are looped in a triple garland on the skirt and border the very low satin bodice. The nearest wisps of tulle, topped by a loop of the buds, form an excuse for sleeves which drop on the bare arm some distance below the shoulder.

ANOTHER frock of fragile white silk point d'esprit, incrustated with a fairy lace, showed a return to the gilt spangles of the long ago. These firefly trimmings have long played an important part in dress. Marie Antoinette wore them, and history records Josephine decked in rose-colored illusion, with silver spangles. Whether the gown of the present day will be more with a wreath of diamond whorls

ears, as was Josephine's, cannot be told. The spangles, which were very small and put far apart, covered both gown and lace insets, creating a charming variety between costume and trimming.

OTHER evening gowns seem trimmed all over. Some demi-toilets of ribbon and chertie-trimmed notes and mulls are frilled, flounced and sashed from chin to toe, but all evening bodices are cut off at the shoulders. In fact, it seems as if only careful fitting keeps them from dropping off. Much of this effect is produced by the bertha and the trailing wings which ornament the sleeves.

The sleeve is the distinctive feature

of the holiday evening dress. It is the result of the craze for long-shoulder effects. The trimming is pushed further off the shoulders till the bottom of the sleeve becomes a mass of ruf-

1. Visiting Toilet In Cloth, Velvet Reverses And Lace.
2. Visiting Toilet Of Black Velvet With Irish Crochet.
3. Reception Gown In Black Velvet, Hand Embroidery of Jet.
4. Costume de Visite In White Cloth With Applique.
5. A Danzig Matinee Waist.



gives grace even to an angular arm. Such a sleeve arrangement appears in a princess gown of white satin brocade, trimmed with an applique design in uncut velvet.

PRINCESS GOWNS must of necessity be fashioned in the more substantial materials. The princess gown in question has an extreme straight-front effect. It is cut off the shoulders and finished by a short, tight-fitting bolero of ribbon, which is laid in folds and edged with uncut velvet medallions. The long, tight-fitting skirt besides having uncut velvet medallions, has the hem garnished with ribbon loops and the ends pendant from ribbon rosettes, which are set at intervals between the medallions. The same ribbon ornaments hang from the elbow sleeves of the ribbon down over the chiffon wrist cuffs.

THE present season also shows a marked following after English fashions in dress. Debutante gowns are being worn after 6 o'clock

by women of all ages. Not only at large and small private dinners and at the theatre, but even in the fashionable restaurants. Even those whom time has robbed of graceful curves disdain to cover their shoulders with anything more substantial than a filmy lace. Lace has wonderful softening properties, hence its lavish use in evening gowns. White is still popular, although the woman who aims at individuality is turning to colors. An occasional vivid touch such as geranium red or burnt orange is effective among snowy masses.

Lace sashes are a feature of the new evening gown models.

A Dainty gown from a well-known Rue de la Paix house is a white lace robe covered with a veiling of clair de lune blue mousseline incrustated with d'alencen lace. The corse, which has an emplacement of embroidered silver, is held at the waist by a belt of Nile green taffeta, while a long lace sash falls to the hem of the skirt behind.

LACE is often used in combination with chiffon velvet. A mauve dinner gown in this beautiful new fabric is finished around the bottom of the skirt with six wide tucks. These tucks form a flounce with round medallions of lace, each medallion edged with a fringe of Valenciennes lace, forming a frill of Valenciennes lace, form-

THE 1904 Models Illustrate Many Periods in Dress History—Styles of 1830 Dominate—Yards and Yards of Nice Soft Stuff for the New Reception and Evening Gowns—Tulle Is the Favorite of the Hour—Ropes of Rosebuds Combined with "Illusion"—lace Sashes Are a New Feature—Dark Velvet Costumes for Receptions and Afternoons—Short Eton Jackets of Fur the latest Fad—Several Novelties in the Trousseaus of New Year's Brides.

ing a wreath design extending up the front of the skirt. Another wreath of medallions is inset below the hips in a tucked yoke, which is continued in a girde, giving a princess effect. A shirring of mauve tulle outlines the low bodice and a bertha of white lace lightly embroidered in gold thread falls nearly to the waist. The sleeves are like the bertha and fall very low from the shoulders, leaving the latter bare.

THERE is a curious difference in the more elaborate street gowns this season, especially those intended for reception or street wear, where a smart cloth gown is required.

The dark velvet costumes are most attractive and are made not only of silk velvet but of velvet. These gowns are usually made with long skirts and are trimmed with bands of cloth, satin or braided and very elaborate in design. Skirts are decidedly wider than last year, with a long train at the back and glides and long enough to touch the ground in front. All are made with a close-fitting drop skirt of silk.

For travelling and general hard wear the short skirt will be in fashion for many a day.

THE trousseau for a New Year's bride shows several novelties, one of which is in the form of a bonnet and muff, made entirely of pear-shaped pieces, worked around with buttonhole stitch and overlaid in such a manner as to conceal the joining to the foundation.

Another novelty is a mole-colored cloth blouse, trimmed with a velvet collar elaborately embroidered in silver, the deep cuffs embroidered to match. A plousie has three capes, with scale edged edges, falling one over the other, with a narrow white satin border.

BELTS are growing wider daily, and the new waistband is from 4 to 6 inches wide. Suede and doekin have taken the place of the shiny leather ones considered so smart a short time ago.

The newest freak of fashion in lace is the hand-made material fashioned from two string—which forms the main part of the pattern, the detail of the design being worked in with coarse linen thread.

How to Pop the Question.

\$25 in Prizes. Send Answers to "Margaret Hubbard Ayer, Evening World, New York City."

Paste This in Your Hat.

THE easy way is this:
When you wander home from business
On a cold and snowy night,
And your furnished room you enter
And the fire is out of sight,
How you wish you had the courage
To ask the one you love
If she would leave her happy home
And with you double up.
Then call on her some evening
With this pasted in your hat;
She will not fail to see it,
And if she answers "Yes,"
Go out and buy the wedding ring,
And she will do the rest.

Beware of the Masculine Role.

BE the year ever so propitious, a woman undoubtedly trespasses on every delicate ground when she undertakes to propose. A vast amount of circumspection is necessary to make her sure of her quarry before committing herself. In the event, however, I should suggest that she somewhat veil her true feelings, assuming an arch, playful manner, such as for example, "If I were to ask you to marry me would you answer 'This is so sudden'?" Here is an opportunity to open the floodgates of his love, or for both to laugh it off as a jest. Beware of assuming the masculine role, laying yourself literally at his feet, for remember, "Hell hath no fury like a woman scorned."

No Iron-Clad Rules.

THE only way the question can be popped, and popped properly, is to give it a gentle push, and then let it pop itself. You cannot lay down any iron-clad rules and stick to them. Try it and be convinced.

A Complimentary Joke.

THE most delicate way to refuse an offer of marriage is (without being too slight) to handle the question as a complimentary joke. If you handle it seriously somebody is sure to be wounded or mortified, which too frequently stirs up jealousy and hatred, followed by maliciousness. When treated nicely as a joke one sees his stupidity in pressing his desire, and in the way

of a joke we show great consideration for the feelings of others—they are let down softly. Here is a model of what I mean:
"That's quite a complimentary joke, Mr. A. I'll never forget it, even if in after years I should chance to see you encumbered with parental duties after years of absence." Thus you make no wound or pain and have none to heal.

A READER.

Most Girls Are Prepared.

IT is a well-known fact that if a young man is calling on a girl for any length of time, in the course of conversation he will let a word drop in relation to marrying, and the girl, if she is not slow, will be prepared at any time for the question. The simplest way to propose is this: "I'm able to provide a good home for you. Will you be my wife?" I am sure, if the girl has any love for the man, she will accept.

LEONARD.

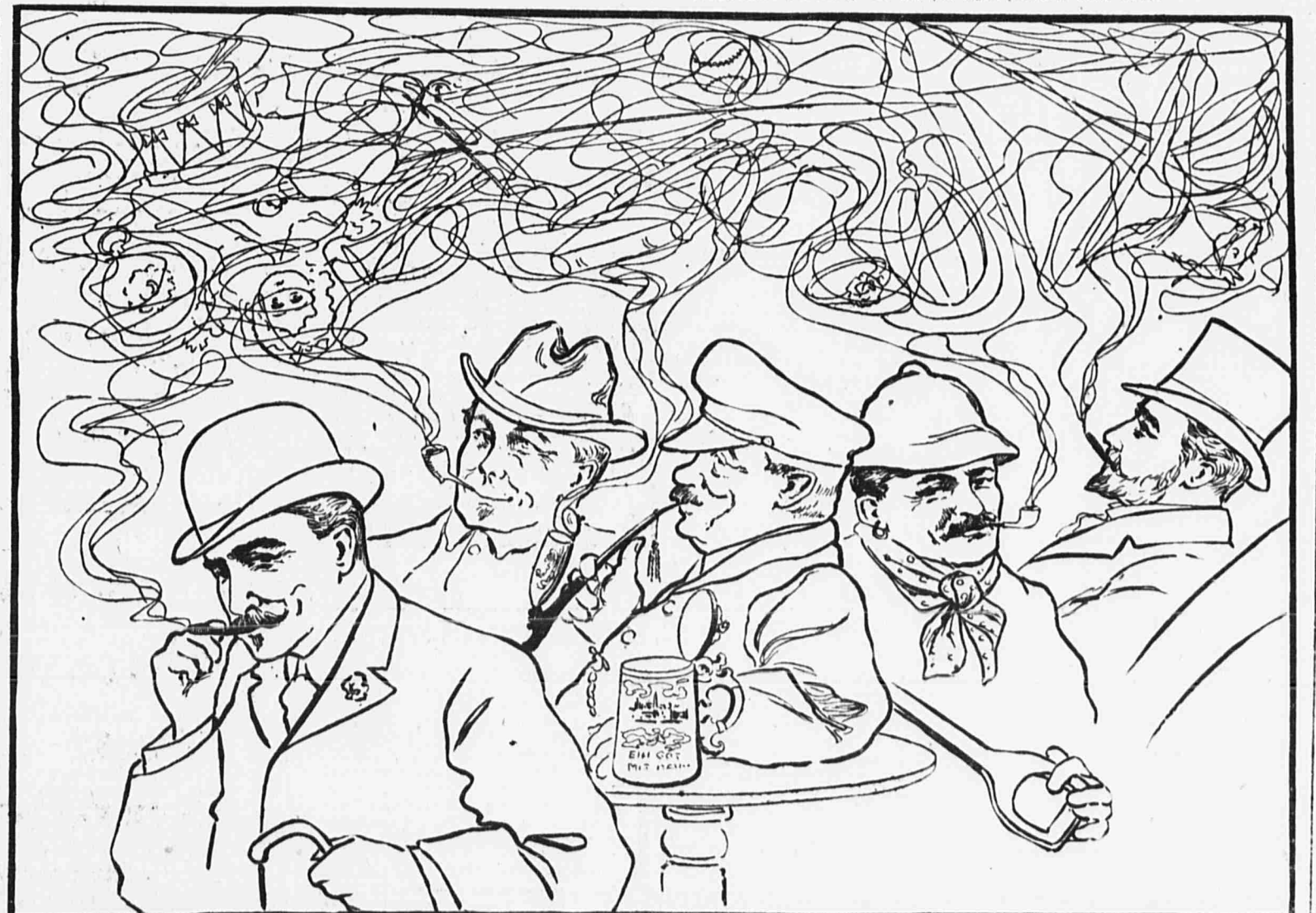
\$200 - IN PRIZES FOR PUZZLE WORKERS - \$200

THIS is the last of the Christmas week puzzles. Now get ready for the New Year's week novelty—the pin-light puzzles, for which \$200 in prizes will be offered. There will be six of the pin-light puzzles, as there were six of this week's, and readers are urged in advance to wait until they have worked all six puzzles before sending them in. This week many readers made the mistake of sending in the puzzles day by day, when they were explicitly instructed to wait until the end of the week and then send in all six in the same envelope. Of course in awarding prizes those who have followed instructions will be first considered.

The pin-light puzzles will interest every member of the family and should furnish great around-the-table fun in New York homes these long winter evenings. As in the case of the Christmas week puzzles there will be 101 prizes divided, as follows: Three prizes of \$10 each, \$30; three prizes of \$5 each, \$15; ten prizes of \$3 each, \$30; forty-one prizes of \$2 each, \$82; and forty-three prizes of \$1 each, \$43.

Now that the Christmas week puzzles are complete send in your six solutions in the same envelope. Send solutions to "Christmas Week Puzzle Editor, P. O. box 33, New York City." The names of prize-winners may be ready for announcement by next Wednesday. They will be announced as soon as possible. Meanwhile get ready for the pin-light pictures next week.

100 PRIZES IN ALL.				
3	Prizes of \$10 each	-	-	\$30
3	" " 5 "	-	-	15
10	" " 3 "	-	-	30
41	" " 2 "	-	-	82
43	" " 1 "	-	-	43
100 Prizes				\$200



CHRISTMAS PUZZLE No. VI.—These gentlemen are enjoying the cigars and pipes they got for Christmas gifts. Concealed among the tobacco smoke they create are presents they made to wives, children, sweethearts and friends. How many articles can you find in the smoke? Take pen or pencil and make a ring around each article. NEXT WEEK—A NEW YEAR'S NOVELTY—PIN-LIGHT PICTURES—\$200 IN PRIZES.

For THIRTY YEARS the Standard of Purity and Excellence

RUNKEL BROTHERS

PREPARED FROM THE CHOICEST COCOA BEANS

COCOA

Superior Flavor and Aroma. AT ALL GROCERS.